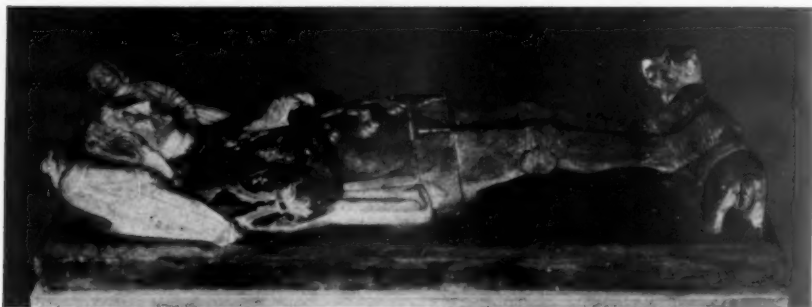


BULLETIN OF THE
ART INSTITUTE
OF CHICAGO
OCTOBER NINETEEN TWENTY-SIX



SPANISH RETABLE (DETAIL). LENT TO THE ART INSTITUTE
SEE PAGE 95



TOMB OF A KNIGHT, LATE XV CENTURY. LENT BY MISS KATE S. BUCKINGHAM

TOMBS OF A KNIGHT AND HIS LADY

NO WORKS of art are more representative of the middle ages than funerary sculpture. Such monuments paved cathedrals, and filled cloisters and abbey churches throughout Europe. The importance of the effigy of the departed one is focal in medieval Christian doctrine.

Two superb examples of the funerary art of the late Gothic period have been added to the Lucy Maud Buckingham Memorial: the tombs of the Count de Vipart, Lord of Launay and of Brucourt, and his wife, Jacqueline de Brucourt. They have been installed in the Gothic Room. Recumbent on rectangular slabs, which measure equally 6 feet, 3 inches by 2 feet, 4 inches, lie the figures of the deceased couple. The sculptures were originally polychromed, and traces of color remain, especially on the figure of the knight. These tombstones have suffered from exposure, wars, and the Revolution, as have most of the medieval monuments of France. There is a good deal of restoration, and some of the parts are missing, as well as filled out in plaster. The angels which support the cushions on both tombs have suffered particularly.

From the point of view of contemporary costume of the late fifteenth century, the figures are interesting documents. The knight is dressed in military attire: chain mail shirt, arm and leg armor, over which is worn a short "surcotte" or tunic, probably of leather, with a lion embroidered on

the front and the right sleeve, while on the left sleeve is a *fleur-de-lis*. These insignia are represented in relief. The whole figure has a reddish tonality. The dark hair is uncovered and falls to the shoulders, and the face is colored in flesh tints with red lips. The eyes are open, the expression serene, according to the medieval custom of portraying the deceased as in life. The knight is an elegant, courtly figure in early maturity, while his wife has all the gentle distinction of the fashionable women of the time. She is splendidly dressed in the close-fitting garments of the fifteenth century, the upper part of her dress, or "cotte bardie," tight, the skirt long and more ample, with a broad band of fur at the border. Bands of fur fall over the shoulder and circle about the waist, below the jeweled girdle. A band set with gems runs vertically from neck to waist, while at the base of the bodice is a point of feather trimming. She wears a heart-shaped head-dress or "es coiffure," jeweled and with feathers laid flat against the head. The fashion for much jeweled adornment is further expressed by a cunningly wrought necklace and pendant, close about the throat. Traces of red polychromy suggest bands of contrasting color on the skirt, while the feather ornament at the bodice is of a greenish tonality.

The heads of both personages rest on tasseled pillows, supported by sprightly little curly-haired angels in long robes. The knight's feet rest upon a lion and the



TOMB OF A LADY, LATE XV CENTURY. LENT BY MISS KATE S. BUCKINGHAM

lady's upon a dog, while a tiny angel with book open upon his knees sits to the left of her feet, doubtlessly reading prayers for her soul. This little figure is partially mutilated. The hands of both figures are folded over their breasts in prayer, as is usual according to tradition; the knight's hands are partially broken off.

In style, the tombs show the naturalism and emphasis on details which is characteristic of French sculpture in the last Gothic phase. The faces are probably close portraits. In date, according to the largely obliterated inscriptions which are painted about the beveled edges of the slabs, the "sire et patron de Launay et de Brucourt" died on December 25, 1500, while his wife's death occurred on October 16 in the year 1488. Although the two figures are identical in size and closely similar in style, they are not necessarily by the same hand, and judging from the fact that Jacqueline died some twelve years before her husband, it is probably that her effigy is proportionally earlier in date. Had she died after him, her tomb would nevertheless have been carved simultaneously with that of her lord, even if she long outlived him. Thus the wife was always placed next to her husband, at the time of his decease, typifying the insoluble bonds between them in death as well as in life.

Two important medieval sentiments

were expressed in funerary art; the first, that of the bonds of marriage as already described, the second, that of faith in death. The defunct are represented until the sixteenth century with wide-open eyes and joined hands. Thus are the dead shown us by the artist as they are in the thought of God and as they will appear at the Last Judgment. Death appears in medieval works of art as serene and noble. In the thirteenth century, the theologians guide the hand of the artist; the deceased appear not only rejuvenated, but as ideal types, not strict portraits. All seem to be thirty-three years old, the age of Christ at His resurrection and the age that all men will be at the day of judgment. During the fourteenth century the idea of portraiture grew, and in the fifteenth century the custom of taking death masks in wax arose. Thus, in the late middle ages, with the increasing realism in style, a certain spiritual quality is lost. Similarly the attendant angels, formerly standing ready to carry the soul to Abraham's bosom, take on the rôle of pages who hold the cushions, as in the Brucourt tombs, or support the coat-of-arms, as the case may be.

The placing of animals at the feet of the defunct is by no means casual or merely decorative in purpose, but like every other detail of medieval art, originally



TOMBS OF A KNIGHT AND HIS LADY (DETAILS)

symbolic in meaning. In the thirteenth century a lion was always placed at the man's feet and a dog at the woman's, illustrating respectively virile courage, and fidelity and the domestic virtues. Later, this rule relaxed, and the attribute of a hunting dog for a knight suggested the special privileges of the chase. Animals figuring in the arms were also used in the fifteenth century. In the present case, the lion happens to be included in the insignia, as it is embroidered on the knight's tunic, and may thus have a double significance.

The tombs in the Buckingham collection came originally from Launay-sur-Calonne, a small village near Pont-l'Évêque (Calvados) in Normandy. Although such funerary monuments were numerous during the middle ages and still survive in great quantity, few have found their way to this country, and therefore the Art Institute is fortunate in acquiring two splendid examples of an important type to fill out its fine collection of French fifteenth century sculpture.

H. S.

VAN GOGH IN ARLES

THE genius of Vincent Van Gogh did not find full expression until he took up residence at Arles, where the bright sun of Provence went far towards obliterating memories of fog-filled days in London slums, the gloom of French and Belgian mining towns, and the artificial glitter of Paris. "I feel decidedly better in the South than in the North," he

wrote to his friend, Emile Bernard. "I work even during the hour of noon, in the glaring sunlight, without a scrap of shade: and believe me, I feel as happy as a cricket. Heavens! why did I not get to know this country at twenty-five instead of thirty-five years of age?" The period of happiness was not of long duration, but during the first months in Arles the sun warmed Van Gogh's palette and spirit alike, and there he produced some of his most notable works. The Art Institute is fortunate in possessing two paintings of the Arles period, "La Berceuse" and "La Chambre à Arles," the latter a recent acquisition. Both are in the Helen Birch Bartlett Memorial Collection, with two earlier works, a still life and the little view "On Montmartre."

At thirty-five Van Gogh was a stooped, awkward, shy man who seemed older than his age, and was looked upon askance for his strange ways. The son of a Dutch clergyman, he was born at Groot-Zundert in Holland in 1853, and was intended to be an art dealer, but apprenticeship in the shops of Goupil at The Hague, Paris, and London convinced him of his unfitness for the calling. Nervous, asocial, full of religious zeal, he next tried teaching school in London, gave this up for the study of theology, and turned to evangelistic preaching among the miners of Belgium and northern France and the poor of London. But the urge to paint was strong, and asserted itself even during his missionary days in the form of dark *genre* paintings, showing the influence of his Dutch

predecessors. In 1886 he joined his younger brother, an art dealer, in Paris, and lived with the generous, sympathetic Theo for two years. Van Gogh was not made for Paris, however, nor Paris for him, with his shyness, his odd ways, his hatred of artificiality and *snobisme*. Aside from the companionship of his brother, he had only one valuable contact, that of the new school of Impressionism, whose leaders he met. The Impressionists showed him how to key up his painting, using their own divisionistic method, which he modified to his own uses in his very characteristic manner. Pissarro, Monet, Gauguin, who was then of their number—these men he admired, but the atmosphere of the *salons* and the boulevards was foreign to him; already he was subject to those attacks which were to lead him to so tragic an end, and in 1888, he was off without warning for the South.

Arles was his first stop, although his original intention was to go on to Marseilles, where Monticelli and Cézanne had painted before him. But Arles held him, with its provincial quiet, its bright countryside, its prevailing sunshine. Alone, he began to paint with sudden fury and amazing rapidity, repeating a few motives, painting landscapes, street scenes, the corner café, sunflowers, portraits of himself, of the good Arlésians and their wives.

He found a house, a place of his own where he might live and work. "It is painted yellow outside and whitewashed within," he wrote, "and it stands right in the sun." And again he wrote: "I will simply paint my bedroom. This time the color shall do everything. By means of its simplicity it shall lend things a grand style, and shall suggest absolute peace and slumber to the spectator. In short, the mere sight of the picture should be restful



LA CHAMBRE À ARLES, VAN GOGH. HELEN BIRCH BARTLETT MEMORIAL

to the spirit, or better still, to the imagination. The walls are pale violet, the floor is covered with red tiles, the wood of the bed and of the chairs is a warm yellow, the sheets and the pillows are a light yellow-green, the quilt is scarlet, the window green, the washstand is orange, the wash basin is blue, and the doors are mauve. That is all—there is nothing more in the room, and the windows are closed. The very squareness of the furniture should intensify the impression of rest. As there is no white in the picture, the frame should be white. The work will compensate me for the compulsory rest to which I have been condemned. I shall work at it again all day long tomorrow; but you see how simple the composition is. Shadows and cast shadows are suppressed, and the color is rendered in dull and distinct tones like crape of many colors."

Thus Van Gogh himself describes the painting now in the Birch-Bartlett collection. The modest bedroom is full of the personality of the man. No painter of Van Gogh's generation felt his surroundings more keenly than he. Flowers in a garden or upon a table, twisted trees, a pipe upon a chair, a child's cradle—these things had their own life for Vincent, and they live in his paintings with a strange and sometimes fierce vitality. It is a vitality born of marked contrasts between vibrant colors juxtaposed without shadow or shading; of decisive brushstrokes whose size and swirl determine the form and direction of objects; of deliberate simplification.

"La Chambre à Arles" was painted in 1888, as was at least one other version of the same subject. To the same year belongs also "La Berceuse," the portrait of Madame Roulin, wife of the good postman who was Van Gogh's loyal friend in Arles. This dumpy, middle-aged woman, holding the rope of an unseen cradle, also served several times as a model. In our version of the "Berceuse" theme she wears a bright green skirt and a darker green blouse, while behind her is a rich, deep, floral background. Her eyes are clear blue, her face yellow; her yellow

hands and fingers are heavily outlined. There is obvious distortion, but character is not lost. Vincent's portraits were never realistic, yet even in his last works, such as the painting of Doctor Gachet, head of the sanatorium to which he was committed, even there the insight into personality is still lucid and communicable.

The months which witnessed the creation of "La Berceuse" and "La Chambre à Arles" were months of a pitiful happiness which Van Gogh longed to share with another. Gauguin was the painter whom he most greatly admired and desired as companion, but Gauguin was at Pont-Aven. Eventually, however, Vincent writes: "Just a line in great haste to tell you that I have this minute received a note from Gauguin. He says that he has been too hard at work to write before, but is ready to come South at any moment, as soon as he can see the possibility of so doing."

Full of anticipation, the host got ready the white room. Gauguin came. The experiment proved not a success. Van Gogh was like a child in his uncontrollable spurts of enthusiasm and timidity. Gauguin by comparison, was a man of the world, suave and unable to resist teasing his excitable friend. The months at Arles came to a miserable end, and Van Gogh never again knew their peace.

The four paintings in the Birch-Bartlett collection trace the remarkable development of this painter over the span of a few short years. "On Montmartre" dates from his residence in Paris with his brother in 1886-7, and was obviously painted under the influence of the Impressionists, whom he came to know there for the first time. The still life shows a greater grasp of form, the use of the characteristic brushstroke, here in conjunction with a heavy impasto, and a dark, rich color scheme. Then come the two paintings which have been described above. They represent the peak of the short, tortured career. It was as though in Arles the sun and warmth entered Van Gogh's spirit; he worked at white heat in the burst of light which shone with a brilliance that was soon to be permanently extinguished. R. M. F.

A FOURTEENTH CENTURY SPANISH RETABLE AND ALTAR FRONTAL

THE great altarpiece which has been lent to the Art Institute and is now hanging in the southeast gallery of the Alexander McKinlock, Jr., Memorial Court, is a most important work, of historic as well as artistic and iconographic interest. North Spanish paintings of the fourteenth century are rare in any case, and when we find one which is bound up with the life of so eminent a figure as Don Pedro Lopez de Ayala, we have a record of great significance. The retable bears upon its face the names of the donors—Chancellor Ayala and his wife, Leonor de Guzman—and the date of its execution—1396. It was made for the chapel in the Dominican nuns' convent, which Don Pedro's father, Fernan Perez de Ayala, had founded at Quejana (Alava), some twenty years before.

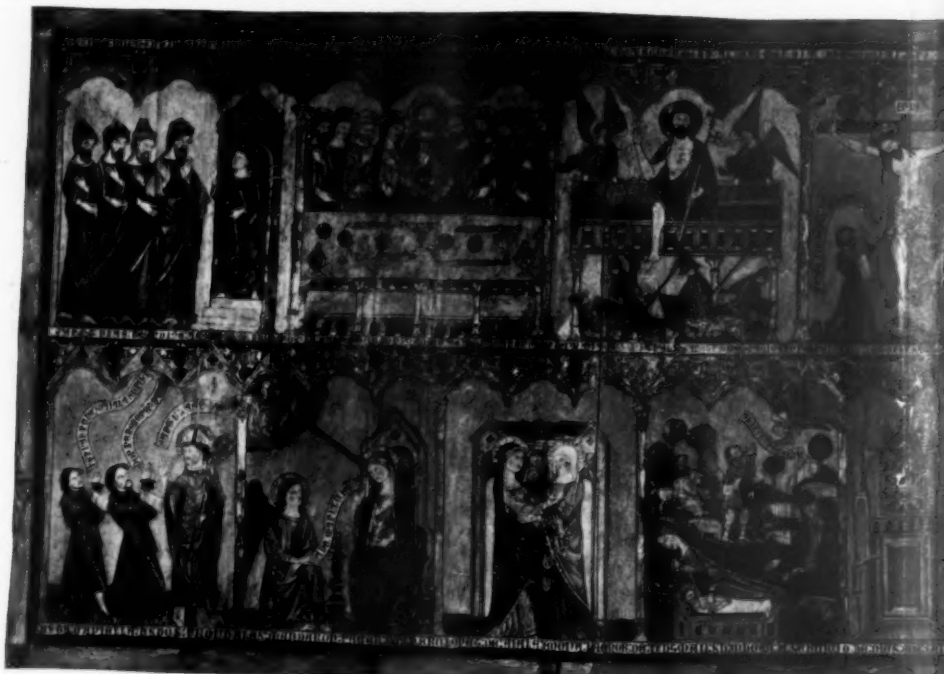
The retable is in three parts, which, when fitted together, make a continuous whole, measuring 8 feet, 6 inches in height and 22 feet, 6 inches in width. There is also a frontal, smaller, in the same technique and style. The medium is tempera on wood, which was covered with canvas and later with gesso. There are sixteen scenes on the large retable, separated by slender painted columns and crowned by Gothic arches and gables in gold. The donor, members of his family, and their patron saints appear in the lower corner scenes, while the others are given over to incidents from the lives of Christ and the Virgin.

In the lower left corner Don Pedro

Lopez de Ayala and his son, Fernan Perez de Ayala, kneel before St. Blaise, Bishop of Sebaste, who blesses them. All three are identified by scrolls with their names. Next comes the Annunciation; Mary, seated in a Gothic niche with a vase of lilies before her, receives the message, AVE MARIA GRACIA, from the kneeling archangel, while from the lips of God the Father the Dove descends in a ray of light. The Visitation is pictured next, the Virgin and St. Elizabeth meeting before a gabled arch. Proceeding, we find the Nativity, one of the most naïvely decorative units in the retable. The Virgin is lying down, in a contorted position, gazing at the Infant Jesus. On either side the startled ox and ass look on with interest. Behind is a landscape made up of delightfully impossible hillocks, foliage, and grazing sheep. Two goats leap at the leaves of round-topped trees in the background, and an angel sweeps down upon the shepherds with the banner, GLORIA IN EXCELSIS. The center of the lower row is occupied by a puzzling structure of doubtful symbolic meaning. It has been called variously a throne destined for the Virgin, or a representation of the ciborium. Below is a closed door, such as might conceal the chalice, in the center a star with thirteen points. Above an angel plays upon a double flute. The next scene shows the three Magi, led by the star, their varying ages indicated only by the color of their hair, their beards, or the lack thereof, for



SPANISH ALTAR FRONTAL. LENT TO THE ART INSTITUTE

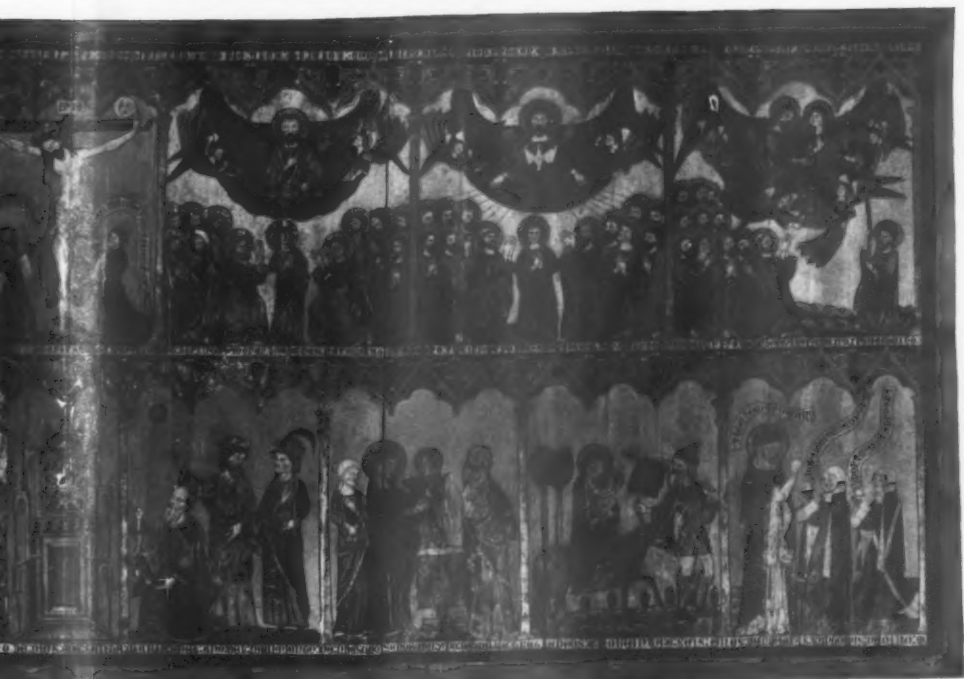


SPANISH RETABLE, DATED 1396, SHOWING MEMBERS OF THE AVALA FAMILY (DONORS) AND

the unknown painter of this retable was no expert in depicting character or age. In the scene that follows, Mary presents the Infant in the temple, while a woman attendant holds a little basket containing the birds required as sacrifice. There follows the flight into Egypt, with a slim-waisted Joseph, dressed in the costume of the time, leading the high-stepping ass upon which the Virgin rides, across a landscape which resembles but is simpler than that in the Nativity. At the right, corresponding to the scene in the opposite corner, Doña Leonor de Guzman and her daughter-in-law, Doña Maria, kneel before St. Thomas Aquinas, learned doctor of the Dominicans, who blesses them with his right hand while in his left he holds his bishop's mitre.

The upper series of pictures continues the narrative. At the left, the young Jesus emerges from the temple, preaching to

the elders, who express their wonder with hands raised in rhythmic motion. The marriage at Cana is pictured next. Christ is seated among the Apostles, with the Virgin at His right, before a table which is set with golden knives and goblets and rolls, all pictured with fidelity but with no attempt at perspective, for the knives and goblets are seen in profile, while one looks directly down upon the spiral tops of the bread. The bearded faces are grave, with their high, domed foreheads and wide-set, slanting eyes, and again the hands are expressive, if not individualized. In the third panel, Christ, attended by angels, rises from the tomb, while the Roman soldiers are seen sleeping in uncomfortable positions beneath the sepulchre. The Crucifixion occupies the central position in the upper series. Above the cross at the left is the sun, at the right, the moon. The nails which pin the hands and feet of



(DONORS) AND SCENES FROM THE LIVES OF CHRIST AND THE VIRGIN. LENT TO THE ART INSTITUTE

the Savior to the cross are of abnormal size, to emphasize the suffering of the Crucified. The feet are crossed, a single spike running through them, and the right foot appears to have only two toes, in the artist's attempted perspective. Don Pedro, here identified as the son of Fernan Perez de Ayala, kneels at one side of the cross, his sister, Mari Ramirez, at the other. To the right of the Crucifixion are the Ascension, the Descent of the Holy Ghost, and the Assumption of the Virgin. In all, the Christ is shown in glory, attended by angels swinging censers, their deeply-folded garments fluttering recklessly upwards. In the last scene, the Virgin, borne stiffly heavenward, lowers her holy girdle to the doubting St. Thomas.

The inscription, in old Gothic letters quaintly spelled, explains the gift of the retable and the scenes thereon pictured. The bottom line reads: ESTA CAPIELLA

ESTOS FRONTALES MANDARON FAÇER DON PERO LOPEZ DE AIALA E DONA LEONOR DE GUZMAN SU MUGER AL SERUIÇO DE DIOS E DE SANTA MARIA ENEL AÑO DEL NAÇIMIENTO DE NUESTRO SENOR IHU XPO DE MILL E TREZIENTOS E NOUEINTA E SEIS AÑOS, i. e. This chapel [and] these altarpieces Don Pedro Lopez de Ayala and Doña Leonor de Guzman, his wife, ordered made in the service of God and of Holy Mary in the year of the birth of our Lord Jesus Christ one thousand three hundred and ninety-six. There follows: UENDIZELAS SAN TOMAS DAGINO (St. Thomas blesses them). This refers to the scene immediately above, in which the two ladies kneel before the saint.

The middle line of the inscription describes the scenes below, and begins: SANT BLAS BENDIZE A ESTOS CAVALEROS (St. Blaise blesses these cavaliers); LA SALUTAÇION (The Annunciation); COMO SE ABRAÇARON SANTA MARIA E SANTA HELI-

SABETH (How the Virgin and St. Elizabeth embraced each other); COMO NAÇIO IHU XPS (How Jesus Christ was born). The next words are clear enough—LOS DOCTORES: SANTA MARIA (the doctors: Holy Mary)—but their meaning in this place is doubtful, and the unusually wide spacing of the words leads one to suspect incorrect earlier restoration. The inscription continues: COMO UINERON ADORAR LOS TRES REYS MAGOS (How the three Magi Kings came to worship); COMO FUE IHU XPO PRESENTADO EN EL TENPLO (How Jesus Christ was presented in the temple); COMO JOSEPH FUYO CON SANTA MARIA E IHU XPO A EGITO (How Joseph fled with the Virgin and Jesus Christ to Egypt).

The top line is as follows: COMO FUE FALLADO IHU XPO EN EL TENPLO q[UE] ENSENAU LA LEY (How Jesus Christ was found in the temple teaching the law); COMO IHU XPO TORNO EL AGUA BINO (How Jesus Christ turned the water into wine); COMO IHU XPO REÇUSÇITO AL TERCER DIA (How Jesus Christ rose on the third day); EL CRUCIFIXO (The Crucifixion); COMO IHU XPO SUBIO A LOS ÇIELOS (How Jesus Christ ascended to Heaven); COMO UINO EL ESPRITU SANTO EN SANTA MARIA E EN LOS APOSTOLES (How the Holy Spirit came into Holy Mary and into the Apostles); COMO SANTA MARIA FUE SOBIDA A LOS ÇIELOS (How Holy Mary was lifted to Heaven).

The small frontal is in the same style as the larger work, and is composed of three scenes. At the left an angel bearing a scroll with the words, GLORIA IN EÇELIS DEO, appears to the shepherds in a setting similar to that of the Nativity; in the center, the Virgin and Child receive the eldest of the Magi; at the right, the younger Kings are seen, attended by a page with raised stick, who watches their horses. Across the top runs the inscription: COMO PAREÇIO EL ANGEL A LOS PASTORES (How the angel appeared to the shepherds); COMO ESTA ENÇAEÇIDA SANTA MARIA (How Holy Mary is delivered of a child); GASPAR MELCHOR BALTASAR REIES (the legendary names of the three Magi).

The retablo has a raised wooden frame,

upon which are repeated at regular intervals the arms of both the Ayala and Guzman families, with the two wolves rampant of the former, and the kettles of the latter. The original frames of the altar piece are intact. The Ayala wolves are also used as decoration in the tiles of the pavement, whereon kneel the donors in the lower corner scenes.

Don Pedro Lopez de Ayala, who gave this remarkable piece to the convent at Quejana, was the most eminent Spaniard of his day. His father had been the original founder of the convent, but it was the Chancellor himself, his sister, wife, and son whom he had pictured on the retable. Don Pedro was scholar and poet, statesman and soldier. A pen portrait of him by his nephew, Fernan Perez de Guzman, author of the celebrated "Generaciones de los reyes," gives a contemporary estimate of the man: "Don Pedro Lopez de Ayala (1332-1407), high chancellor of Castile, was a gentleman of great lineage . . . He was tall, slight, well-made, a man of authority and rare good sense, very sagacious both in peace and war, and held high positions under the kings of his time. He was affable in his manners, high-bred, conscientious, God-fearing, devoted to the liberal arts and spent a great deal of time over literature and history . . ."

Don Pedro's long life extended through the reigns of Peter the Cruel, Henry II, John I, and into that of Henry III, and he was the author of the "Chronicles of Castile," in which he ably wrote the history of his times. Poet and translator of many classical works, he was also a soldier, and was taken prisoner to England after the Battle of Najera, where he served Henry of Trastamara against Peter the Cruel and Edward, the Black Prince. Some years later he was captured by the Portuguese and imprisoned for fifteen months in an iron cage, funds raised by his wife and friends finally securing his ransom. He was the trusted advisor of four kings, and served in many political and diplomatic rôles, in 1396 (the year of the altarpiece) being minister to the court of Charles VI in Paris. He died in 1407,

"full of years and honors," and was buried in the votive chapel at Quejana, which contained the great retable. His wife, Leonor de Guzman, was likewise buried there, sculptured effigies marking both their tombs. She, too, was a member of one of Spain's foremost families, and some fifty years before the gift of the altarpiece, one who bore the same name had been poisoned by the widow of Alfonso XI of Castile, because she (the older Leonor) had long been the favorite of the King and had borne him nine sons.

Don Pedro Lopez de Ayala belonged to the new generation of humanists, rather than to the old order of chivalry, although he fought in wars still feudal in their aims. He belonged in spirit to that Renaissance which had not yet touched Spain as a whole. The unfortunate peninsula had been for centuries the battleground of invaders and warring barons, and dragged behind Flanders, France, and Italy in the development of the arts and the amenities of life. This was especially true in the North, in Navarre and those Basque provinces (including Alava) which even today present a hostile and mysterious front to the stranger. The Moorish culture scarcely penetrated there; in Navarre, the predominating foreign influence was French, while the Basque countries long retained their individual, if backward, traits.

Thus, the Ayala retable is more primitive than a contemporaneous work produced, say, in Italy would be. It is, in fact, little more than the art of miniature on a large scale. None of the personages are depicted by actual portraits; all are medieval types, with large heads and poorly proportioned bodies. There is no suggestion of light and shade, and the settings are rudimentary. All the episodes are illustrated with the grave intensity of the primitive artist. A single characteristic predominates in every figure—majesty, power, wonder, as the case may be—and there can be no question but that this archaically stern Christ, these respectful Apostles, produced a feeling of awe and reverence in the minds of those who came to pray in the chapel of the Ayalas.

This is a work of a school that never flourished greatly, and of which few examples and fewer records have come down to us. Unfortunately, there is small hope of determining the individual painter who designed the retable. Valerian von Loga* contents himself by calling it a work of the School of Navarre and groups it with the frescoes in the cloister of the Cathedral of Pamplona and the Crucifix there, and also with certain paintings of Pyreneesian origin, some of which have found their way to the Louvre. We can only say with certainty that here was an artist representing a community still medieval in thought, and recording the piety, the naïveté, the manners of that society and the mingled humility (before God) and vanity (before men) of its great lords.

R. M. F.

**Die Malerei in Spanien*, p. 13, pl. 10. Berlin, 1923.

The kindness of Professor Northup of the University of Chicago in making the correct reading of the inscription is acknowledged with thanks.

A LIMESTONE CYPRIOTE HEAD

THE art of Cyprus, which we now have represented in the classical collection by an archaic limestone head, has been so constantly subjected to foreign influences that it has never had any character and individuality of its own. Situated as it is in the Eastern Mediterranean, the island has been invaded and affected by the styles of Egypt, Assyria, Phoenicia, and Greece. The influence of archaic Greek sculpture is very evident in this Cypriote head. Reviewing the characteristics of the Aegina figures (early fifth century, B. C.), we realize that this is fairly similar to the warrior heads, in the hard decisive modelling, the strongly marked line of eyebrows and eyelids, and the slightly modified archaic smile. The hair is arranged in wavy lines on the top of the head, is bound flat with narrow fillets, and ends in tight spiral curls around the forehead. The pointed beard and the hair at the back of the neck are treated with equally archaic conventionality.

H. F. M.

DEPARTMENT OF MUSEUM INSTRUCTION

THE Department of Museum Instruction offers the following program of lectures from October until January on the history and appreciation of art. The classes begin on October first, are open to anyone, and may be entered at any time.

The Art of France

Its architecture, painting and sculpture from the Romanesque period to its most recent tendencies. In this historical survey, the arts will be considered both as esthetic expression and as a reflection of the social characteristics of the various periods. The course will be continued throughout the season. Mondays at 11:00. Miss Parker. Begins October 4.

The Appreciation of Architecture

A brief survey of the historic periods of architecture and the differentiating features of the various styles. Emphasis placed upon the facts one needs to know when seeing architecture in Europe. Mondays at 3:45. Miss Upton. Begins October 4.

The Enjoyment of Painting

An evening course of twelve illustrated talks for business people who desire to increase their appreciation of pictures. Mondays at 7:00. Miss Upton. Begins October 4.

The Treasures of the Art Institute

A series of promenade-lectures among the collections designed to promote a more intimate and pleasurable knowledge of Chicago's art treasures. Tuesdays at 11:00, and first and third Saturdays at 2:00 o'clock. Miss Parker. Begins October 5, and October 2.

What To See In European Art Centers

This course is intended as a preparation for those going abroad, to enable them to see Europe more intelligently and enjoyably. For those who have been abroad it will afford pleasant retrospect. Wednesdays at 11:00. Miss Parker. Begins October 6.

Painting Glass for Non-Professionals

This class is organized for those who would like to try to paint. Thursdays, 9:00 to 12:00. Mr. Karl A. Buehr. Begins October 28.

The Art Institute Collections

A course purposing to present interesting facts that every one wants to know about these collections and about art in general. Classes held in the galleries containing objects discussed. Thursdays at 7:00. Miss Upton. Begins October 7.

Great Masters of Painting

A series of talks on their works and lives, treating chronologically the artists of Spain and Italy. The appreciation of a work of art is enhanced by a study of the mind and personality which produced it. To be followed by a series on the artists of France, the Netherlands, Germany, and England. Fridays at 11:00. Miss Parker. Begins October 1.

Children's Hour

Informal talks on the collections from a child's point of view. Saturdays at 10:00. Miss Upton. Free. Begins October 2.

Enjoyment of the Visual Arts

A short course of twelve illustrated lectures on what to look for in ancient, medieval and modern architecture, sculpture, and painting. Second and fourth Saturdays at 2:00. Miss Upton. Begins October 9.

For further information please address Miss Helen Parker, Museum Instructor, Art Institute.

THE GOODMAN THEATER

THE season of 1926-1927 at the Kenneth Sawyer Goodman Memorial Theater will have its formal opening on Wednesday, October 13. The plays presented will be varied, with comedies predominating. Five plays will be given each week by the Repertory Company on

Wednesday, Thursday, Friday and Saturday nights with Friday matinees. In addition the Studio Players will put on a program of plays for Saturday matinees.

There will be a slight increase in prices this season. Members of the Art Institute

who present coupons will pay seventy-five cents, members without coupons one dollar, and the general public one dollar and fifty cents. The Studio plays will remain at last season's prices, twenty-five cents to members and fifty cents to the general public.

ACCESSIONS AND LOANS

DECORATIVE ARTS DEPARTMENT

Carved overmantel by Grinling Gibbons; Queen Anne embroidery; 2 Queen Anne chairs. *Gifts of the Antiquarian Society.*

American coverlet; Coalport dish; spun glass ship. *Gifts of Mrs. Potter Palmer to the Antiquarian Society.*

American cotton print. *Gift of Watson and Boaler.*

3 eighteenth century French wallpaper panels. *Gift of Mrs. Studebaker Fish.*

Chinese velvet. *Gift of Mrs. Joseph Adams to the Antiquarian Society.*

Eighteenth century wallpaper panel; 6 prints on cotton; 48 frames and mats for prints; French needlework rug; English settee; Italian cabinet; 4 pieces of old Spanish glass; Italian cup and saucer; American needlework picture; 17 pieces of old lace from the Mrs. S. W. Allerton collection; Queen Anne coat; 3 pieces of Bavarian furniture; partition wall in Gallery H 18; hardwood herringbone floor in five galleries. *Gifts of Robert Allerton.*

Gothic court cupboard; Spanish fourteenth century crucifix. *Gifts of Miss Kate S. Buckingham.*

Salad fork and spoon by Warren Wheelock. *Gift of Mrs. Martin Schultze.*

Modern French dress. *Gift of Mrs. Potter Palmer.*

Table set of 22 pieces of Bristol glass. *Gift of Mrs. Charles Schweppe to the Antiquarian Society.*

French bag. *Gift of William J. Quigley.*

East Indian embroidered bodice. *Gift of W. G. Coverley.*

Grisaille enamel plate; enamel plaque; bronze figure by Allesandro Vittoria; French plaster panel.

Purchased from the Stickney Fund.

Italian inlaid ivory box. *Purchased from the Avery Fund.*

4 costumes. *Gift of Mrs. William Bentley Walker.*

2 costumes. *Gift of Mrs. Charles L. Hutchinson.*

2 costumes. *Gift of Mrs. Martin A. Ryerson.*

Iron lock by Koralewsky. *Gift of Richard T. Crane, Jr.*

3 pewter pieces. *Gift of Mrs. William O. Goodman.*

2 samplers; 3 pieces of Wistarberg glass. *Lent by Mrs. Emma B. Hodge.*

5 pieces American majolica; 7 pieces early American furniture. *Lent by Mrs. James Keeley.*

30 pieces early American furniture. *Lent by the Metropolitan Museum of Art, New York.*

2 French needlework pictures. *Lent by Mrs. Harry Shearson.*

7 pieces English furniture. *Lent by Mr. and Mrs. Richard T. Crane, Jr.*

2 American chairs. *Lent by Mrs. Charles Munroe.*

3 cotton prints. *Lent by Elinor Merrell.*

4 Mexican glasses; French glass; Mexican beadwork. *Lent by Mrs. Charles W. Hubbard.*

CHILDREN'S MUSEUM

20 Japanese dolls. *Gift of Arthur Heun.*

5 Cypriote objects; 44 reproductions of medieval seals; Rhages dish; Oriental rug; 2 wooden spoons and bowls; ivory crozier head; coupe, plate. *Purchased from the Children's Room Fund.*

Fresco from Cnossos (reproduction). *Purchased from the C. H. Worcester Fund.*

PAINTINGS AND SCULPTURE

"Le Bassin," by Derain; "La Chambre à Arles," by Van Gogh. *Additions to the Helen Birch Bartlett Memorial, presented by Frederic C. Bartlett.*

"The Landing," by Roy H. Brown. *Gift of the Friends of American Art.*

"Swedish Bottling Works," by Zorn. *Lent by Potter Palmer.*

"Interior with Nudes," by Zorn. *Gift of Woodruff J. Parker.*

"Portrait of a Young Man," by Hans Maler zu Schwaz. *Lent by Charles H. Worcester.*

"Deposition," School of Avignon, fifteenth century. *Purchased from the A. A. McKay Fund.*

2 sculptures, Pisan school, fifteenth century (?). *Lent by Harold W. Parsons.*

"The Sun Vow," sculpture by MacNeil. *Bequest of Howard Van Doren Shaw.*

1926 PROGRAM OF LECTURES BY DUDLEY CRAFTS WATSON FREE TO MEMBERS OF THE ART INSTITUTE OF CHICAGO

A. SIMPLE RULES FOR HOME DECORATION IN THEORY AND PRACTICE

MONDAYS, 2:30 P. M.

OCTOBER

4—The Early French Interior (Stereopticon).

11—The Late French Interior (Stereopticon).

18—The Early English Interior (Stereopticon).

25—The Late English Interior (Stereopticon).

NOVEMBER

1—The Early Spanish Interior (Stereopticon).

8—The Late Spanish Interior (Stereopticon).

15—American Colonial: Architecture and Furniture (Stereopticon).

NOVEMBER

22—American Victorian: Architecture and Furniture (Stereopticon).

29—America Today: The Period Revivals (Stereopticon).

DECEMBER

6—America Today: The Country Home (Stereopticon).

13—America Today: The City Home (Stereopticon).

B. GALLERY TOURS OF PERMANENT AND LOAN COLLECTIONS

TUESDAYS, 12:30 P. M.

OCTOBER

5—Early French and Flemish Masters (Ryerson Loan Collection).

12—Flemish Renaissance and Dutch Masters (Ryerson Loan Collection).

19—Portraits of Artists (Gallery 41).

26—The French Impressionists (Ryerson Loan Collection).

NOVEMBER

2—Early Spanish Paintings (Gallery 50).

NOVEMBER

9—Contemporary Spanish and French Paintings (Gallery 45).

16—Early American Paintings (Gallery 53).

23—The George Inness Room (Gallery 51).

30—Friends of American Art Collection (Gallery 47).

DECEMBER

7—Friends of American Art Collection (Gallery 52).

14—The Water Color Collections.

C. SKETCH CLASSES FOR BEGINNERS OPEN TO ALL MEMBERS

THURSDAYS, 2:30 P. M.

OCTOBER

7—The Hand.

14—The Neck.

21—The Ear.

28—The Nose.

NOVEMBER

4—The Eye.

NOVEMBER

11—The Mouth.

18—The Head in Portraiture.

DECEMBER

2—The Figure in Design.

9—The Figure in Rhythm.

16—The Melody of the Figure.

D. GALLERY TOURS OF THE CURRENT EXHIBITIONS

FRIDAYS, 12:30 P. M.

OCTOBER

1—Paintings by George and Martin Baer.

8—Paintings by Greenman and Schoenfeld.
Sculptures by John David Brein.

15—Temporary Loan Exhibitions.

22—New Exhibitions in the Print Department.

29—Annual American Exhibition.

E. MODERN SCHOOLS OF ART

FRIDAYS, 2:30 P. M.

OCTOBER

1—Contemporary Schools of Russia.

8—Contemporary Schools of France.

15—Contemporary Schools of Scandinavia.

22—Contemporary Schools of England.

29—Contemporary Schools of Holland.

NOVEMBER

- 5—Contemporary Schools of Spain.
- 12—Contemporary Schools of Germany.
- 19—Contemporary Schools of Czecho-Slovakia and Poland.
- 26—Contemporary Schools of Hungary and Austria.

DECEMBER

- 3—Contemporary Schools in American Architecture.
- 10—Contemporary Schools in American Sculpture.
- 17—Contemporary Schools in American Painting.

F. A COURSE IN THE ENJOYMENT AND PRACTICE OF THE FINE ARTS. FOR CHILDREN, AGES SIX TO SIXTEEN

SATURDAYS, 1:30 P. M.

OCTOBER

- 2—Autumn Coloring and How to Paint It (Chalk Talk).
- 9—Painters of Action (Stereopticon).
- 16—Drawing the Football Game (Chalk Talk).
- 23—Athletics in Greek Art (Stereopticon).
- 30—Rapid Drawing from the Model (A Demonstration).

NOVEMBER

- 6—Designing Your Christmas Card (Chalk Talk).

- 13—Children's Drawings from Foreign Lands (Stereopticon).
- 20—Cutting the Linoleum Block for Christmas Cards (Demonstration).
- 27—America's Winter Painters (Stereopticon).

DECEMBER

- 4—Printing the Christmas Card (Demonstration).
- 11—When Christian Art Was Young (Stereopticon).
- 18—The Christmas Story in Art.

TUESDAY LECTURES AND CONCERTS

FOR MEMBERS AND STUDENTS—FULLERTON HALL AT 2:30 P.M.

OCTOBER

- 5 Lecture: "The Influence of Near Eastern Art on the Art of Europe." Arthur Upham Pope, Advisory Curator of Muhammedan Art, The Art Institute of Chicago.
- 12 Lecture: "The Charm of Spain." Dr. Charles Upson Clark, F.R.H.S., formerly of Yale University and the American Academy in Rome.
- 19 Orchestral Concert. By the Little Symphony Ensemble, George Dasch, Conductor.
- 26 Lecture: "The Relation between Architecture and the Decorative Styles." Meyric R. Rogers, Fogg Art Museum, Harvard University.

NOVEMBER

- 2 Lecture: "The Creative Spirit and Organized Art." Rollo Walter Brown, author and lecturer at Harvard University.
 - 9 Lecture: "Indian Painting." Laurence Binyon, Department of Prints and Drawings, British Museum, London.
- Course of three lectures given by Dr. Edward Howard Griggs, author and lecturer:
- 16 "Art for Life's Sake."
 - 23 "The Race, the Epoch and the Individual in Art."
 - 30 "The Meaning and Function of Sculpture and Painting."

DECEMBER

- 7 Concert: Chamber Music. By the George Dasch String Quartette.
 14 Lecture: "Great Book Illustrators of the Nineteenth Century." Dr. Oskar F. Hagen, The University of Wisconsin, formerly Professor of History of Art, University of Goettingen, Germany.
 21 Christmas holiday.
 28 Christmas holiday.

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